

ISSN: 2545-0573

HISTORY AND DEVELOPMENT OF THE INSTRUMENTAL CONCERT GENRE

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ARTICLE INFO.

Keywords:

History of music, European music culture, plan, program, Concert, Renaissance, genre, Italian violin school, solo secular music, solo instrumental concerts.

Annotation

Concert is a well-known word, but everyone accepts and understands it in their own way. For some it's a performance of their favorite pop singers in big halls, stadiums, for others it's a performance of world classical music in a beautiful, luxurious philharmonic hall.

The article covers the history and development of the instrumental concert genre.

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Introduction. In European music culture, the live connection of time is clearly demonstrated in the example of the most ancient genres, which can be learned through the genre of instrumental concertos. The development of music from history depends on the fate of musical genres. Concert is a word that is well known to everyone, but everyone accepts and understands it in their own way. For some it's a performance of their favorite pop singers in big halls, stadiums, for others it's a performance of world classical music in a beautiful, luxurious philharmonic hall. In other words, this is the name of a major event where compositions of different genres will be brought to the attention of the audience according to a pre-planned program. However, the term has a different meaning, i.e. it is the name of a popular musical genre that originated centuries ago and has a rich history. It is now common to call it an instrumental concert to explain.

The main part. The word concert has two different origins: “concertare” in Latin means “competition” and “concerto” in Italian, meaning “consent”. This ambiguity is the meaning and uniqueness of the genre. The history of the concert as a form of ensemble performance dates back to ancient times. Playing several instruments together with a soloist is common in the musical culture of many nations. But the term itself originated in Italy at the end of the Renaissance, in the 16th century. Polyphonic vocal works performed in churches are also named after him. Such works are based on the comparison (selection) of parts of two or more singers, which are accompanied by instrumental ensembles on the basis of the organ. The name was later changed to chamber compositions for several instruments. Similar concerts occur in the early seventeenth century, but by the middle of this century the concerto had become a piece written for orchestra and received a new name, *sonterso grosso*.

As in ancient cultures, there was no division in Europe into vocal and instrumental music. From the

early middle Ages, the Christian church dominated all spheres, and in the church instrumental music developed as an orchestra. Renaissance orchestras and later Baroque orchestras were mainly palace or church orchestras. As a result, the word "orchestra" appeared in Italy. In Italy, the orchestra has always meant a clear instrumental ensemble, not a vocal part of the music. This concept did not enter European countries at the same time and was accepted differently. In Germany, for example, the word came in much later than in some countries. The opera genre, which emerged in the late 16th and 17th centuries, had a significant impact on the orchestra.

Instrumental concert is one of the oldest genres of European music. The development of musicology in history is certainly reflected in the genres of music. The instrumental concert genre is characterized by its vitality, which has attracted great composers for centuries since its inception. Arcangelo Corelli, a great representative of the 17th century instrumental concerto, was the creator of the first classics of the concerto grosso genre. His concertos were, as a rule, multi-part, and individual parts were often marked with the names of ancient dances, but often the composer was limited only by tempo indicators. At the same time, the composer clearly feels the desire to change the music to fast and slow tempo. Such a contrast between fast and slow movement, solo performers have the opportunity to show their skills, emotional cantilenas, to compare the sound of a musical instrument to the singing of a human voice, the modern o of the musical concert genre 'has become a common symbol of change.

In the work of A. Corelli, the genre of concerto grosso synthesized the main achievements of the period in the field of music; often the development of a tempo form process, the combination of elements of a musical sonata and suite (dance and non-dance parts). The great Italian composer Antonio Vivaldi (1677–1741) created works with the traditional structure of a three-part instrumental concerto. In the work of A. Vivaldi, the concert acquired a new quality and a special inner meaning. The three-part structure of the concert cycle, often according to a scheme, has survived to the present day.

The genre of musical instruments did not arise spontaneously, it incorporated the tradition of playing musical instruments together, beginning with the art of folk music and medieval European culture. The fact is that the principle of competition of musicians, which is the essence of the instrumental concert, came to the fore. The genre of musical instruments of the XVII-early XVIII centuries is the highest expression of the principle of joint performance of musicians. The instrumental concert, like other musical genres, combined several typological forms that are similar to each other from history. In the evolution of the concerto, a combination of stability and variability, the main features of the genre, and various reflections of these features emerged. The instrumental concert genre is based on the principle of competition, competition between a solo instrument and an orchestra, as if they are claiming superiority over each other in relentless communication. The principles of such communication were formed in Italy in the seventeenth century.

From 1720 to 1730, interest in this genre in Germany increased significantly. The rise of public music, new forms of music, and the emergence of various musical ensembles set the composers the task of creating a pure concert program. As a result, solo concert problems arose. The passion for the concert has become universal for musicians, regardless of their creative direction and school. During this period, the growing Italian violin school developed new forms of solo secular music, which became increasingly widespread and successful. Solo instruments have been developed for different types of concerts - bowed strings or wind instruments. They were later joined by a piano and a modern piano.

The fruitful work of Italian composers strengthened I.S. Bach's idea of the need to further develop various types of secular instrumental concert music. The founder of the piano concerto was the composer I.S. Bach, who created its first samples. Many of Bach's keyboard concertos are violin concertos by Italian composers or transcripts of his own violin concertos. In the process of reworking and adapting the violin concerto to the piano, Bach mastered a new genre, choosing the techniques needed to develop a virtuoso piano style. Johann Sebastian Bach's two sons, Philip Emmanuel and Johann Christian, played a major role in the evolution of the piano concerto. Philip Emmanuel paid great attention to the

development of the orchestra and dramatically strengthened it. Johann Christian, on the other hand, perfected the virtuoso, melodic, melodic features of concert music.

I.S. Bach wrote his works in this genre in a three-part form and with a modal contrast, like A. Vivaldi, only unlike his Italian counterpart, he preferred the piano concerto, which was the basis for the development of the piano concerto. The popularity of the instrumental concert genre continued to grow. By the end of the 18th century, concerts with an orchestra for one solo instrument, two - "double", three - "triple" and even up to four, as well as concerts without soloists or concerts for solo instrument only without an orchestra became widespread. One of the best musical concerts of the Baroque period is Gendel's 12 concertos based on Corelli's concerto grosso, published in 1740. I.S. Bach's six for piano, two for violin and Brandenburg concertos in general all follow the example of A. Vivaldi's concertos.

When the Baroque period was replaced by the period of classicism, the instrumental concert genre confidently stepped forward in its development. It was during this period that the main three-part form was fully established in the works of the Viennese classics: Haydn, Mozart and Beethoven. Initially, the first part was in the form of a double-exposure sonata allegro, in which the main and adjoining parts were performed first by the orchestra and then by a solo instrument. Also, at the end of this part, a cadence-virtuoso episode began to be presented, and the improvisation of the soloist gave an opportunity to demonstrate his technical skills.

This tradition lasted a long time, and it was only in the post-Beethoven period that cadence began to be written by authors and played an important role in the development of the idea of composition. However, if this or that form of cadence was included in the instrumental concerto, and today the secondary presentation of the main themes has gradually disappeared. The second part was a slow tempo part, written at the discretion of the author of the work and had no definite form. Later this section was written in simple three-part, sometimes two-part, romance, arioso, and even variation forms. In the third, that is, the last part, the live tempo was again preferred, and so this part was mostly created in the form of a sonata or rondo. Such a structure of the concert, now called the classic, was created by Haydn and Mozart, and then reborn and manifested itself in the works of Beethoven.

Haydn and Mozart lived at the same time, they were surrounded and shaped by the same socio-historical situation, social environment and artistic-stylistic environment. It is inconceivable that Haydn and Mozart could be separated from the value orientations and aesthetic ideals of their time, from the trends of existing genre and performance practice. Many of Haydn's instrumental concertos fit organically into the classical context. The composer has been working effectively on this genre for forty years. In 1756, the composer's first concerto for piano and orchestra (C dur) saw the light of day. Haydn's numerous and varied musical concertos are, on the one hand, a continuation of orchestral and symphonic work, and, on the other hand, the result of the organic evolution of the music of that period.

In the work of V.A. Mozart, the instrumental concert became a real competition between the soloist and the orchestra. The composer gave a new "beginning of life" to the new symphonic genre. In the concertos of I.S. Bach and A. Vivaldi, the solo part of the instrument is mainly combined with the orchestra and is not very individual, while in Mozart's concertos it is closely connected with the depth of expression, harmony of form, maximum use of all music. Mozart synthesized the research of his predecessors. He also used some of the achievements of the modern French violin school in piano (piano) concertos.

For many years, the type of concert created by Mozart served as the artistic norm, and the principle of dialogue between the orchestra and the solo became the ideal example of a concert symbol. Mozart's instrumental concertos promoted the lead role of the soloist in the play. The performance of the great composer played an important role in the work on his concertos. Mozart was one of the best pianists of his time and, of course, wrote many piano concertos based on his performance. His first concertos for violin and orchestra were also performed by the composer himself as a soloist at concerts.

The Romantic period, which came after the Classicism in the 19th century, introduced a new figurative

world to the art of music. During this period, the symphony of instrumental concerts created by Viennese classics, especially instrumental concerts created by Beethoven, continued in the works of many composers. The role of programming in music is to draw attention to a person's personal emotional experiences. All this did not go unnoticed by this musical concert genre. At the same time, great musicians have brought a lot of new things to this genre. They created one-piece works consisting of closely intertwined sections, "by way of development", preferring the principle of leitmotif connection and monothematism. For example, Ferenc Liszt created a one-part concerto in which all the parts merged into one piece, but Johann Brahms, by contrast, divided his second concerto for piano and orchestra into four parts, not three. Instrumental concerts by composers such as F. Mendelsson, F. Chopin, R. Schumann, E. Grieg revealed the desire for lyricism. This, in turn, led to a decline in the role of the virtuoso element of the concert.

The works of romantic composers are characterized by lyrical and lyrical-dramatic mood. In the classical period, solo instruments and orchestras were of equal importance in instrumental concerts, but in the Romantic period, the lead role in instrumental concerts was given to the soloist, and the orchestra served only as a modest accompaniment. By the middle of the 19th century, the instrumental concert genre was conventionally divided into two types: virtuoso and symphonic. The creation of virtuoso music and the symphonic development of the idea predetermined the division of the genre into two types. Symphony and concertism emerged as opposing forces. The first of these, in its extreme expression, led to the emergence of a "symphonic-concert" with an absolute predominance of symphonic principles, but in such concerts virtuoso means were certainly preserved. The most harmonious synthesis of the two principles is evident in the concerts of F. Mendelsson, I. Brahms and J. Sibelius. At the same time, the instrumental concert found its rightful place in Russian music. Its founder PI Tchaikovsky and his followers S. Rakhmaninov, A. Glazunov, S. Prokofiev created brilliant works that are included in the golden fund of world classical music.

The instrumental concert genre has come a long way of formation and development, subject to the stylistic trends of a certain period. This genre has not always played an important role in the work of composers over time. There have been times when concert as a genre has been temporarily pushed aside by other genres of instrumental art, but the tradition of performance has not stopped the creative growth and development of the genre.

By the twentieth century, the instrumental concert continued its rapid development. In addition to the traditional genre, the composers of this period, in addition to the solo instrument, had ensemble concerts for various unstable compositions, in which unexpected combinations of instruments were used. Of course, all this is not entirely new, but it is in turn related to the search for a new era. The reforms of the past are in the context of the twentieth century, and everything new has a historical perspective. The modern musical concert genre is the result of a historical movement.

It is difficult to list all the composers who made invaluable contributions to this genre, but Sergei Prokofiev, Aram Khachaturyan, Dmitry Shostakovich, Igor Stravinsky, Paul Hindemit, Bela Bartok, George Gershwin, Arnold Schonberg, Darius Mio, Maurice Ravel, Richard Straus, Well-known maestro composers such as Nikolai Myaskovsky, Nikolai Metner, Jean Sibelius, Alfred Shnitke and Rodion Shedrin deserve special mention. In the twentieth century, composers created concerts for almost all European classical musical instruments. There are also tendencies in the works of composers of this century to revive the old instrumental concerto. As an example; The works of Gershwin and Khachaturian revive the traditions of the great virtuoso "Baroque" period, the revival of old musical genres can be seen in the works of P. Hindemit, B. Bartok and I. Stravinsky.

Conclusion. This musical concert genre has evolved over time. The instrumental concert is one of the oldest in a wide range of musical genres, and has gained an indelible place in the music industry as a result of the composers' fruitful work. It should be noted that this genre is also important in the performance. Of course, it is difficult to imagine the concert programs of soloists without a concert.

Musical concerts of famous composers, many competitions in instrumental performance are included in the program of compulsory works.

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